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1980

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Spring evening division, 1980

Suffolk University

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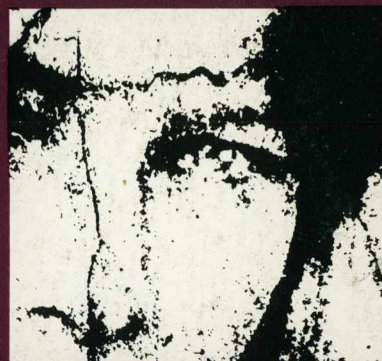
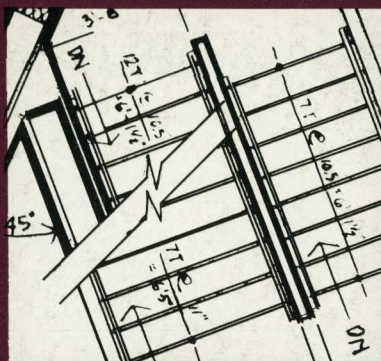
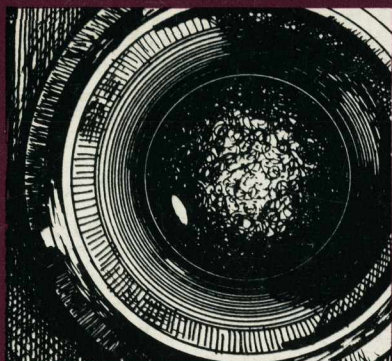
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THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

EVENING DIVISION  
SPRING 1980



# GENERAL INFORMATION

## INTRODUCTION

The New England School of Art & Design is a non-profit educational institution and has, since 1923, offered a broad spectrum of courses in art for both professional training and personal development in its full-time programs. In recent years, however, the increasing need of people to combine these pursuits with business or family commitments has led NESAD to design part-time, evening, and summer programs which allow a more flexible involvement on the part of students.

The Evening and Summer Divisions have offerings covering a variety of art courses, from the Fine Arts to the Commercial Arts, and include opportunities for beginners as well as for students with previous art background or professional experience.

Although the courses offered in the Evening and Summer Divisions do not constitute a vocational program, these courses are closely allied with the NESAD full-time vocational programs and credits earned may be transferred to these programs. For details regarding both full and part-time professional/vocational programs, please consult the general catalogue.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.

The New England School of Art & Design welcomes the association of students of any race, creed, color, sex, and national or ethnic origin and prides itself in giving all an equal opportunity.

## CLASSES

The course descriptions listed below indicate the starting date, class time, and length of each course. Please make note of this information for any course for which you intend to register. The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will, of course, be made.

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$25 per course. Actual amounts will vary according to the course or courses taken, student use and maintenance.

## ADMISSIONS

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.

Persons wishing to register for courses must complete the following application procedures:

1) All applicants must complete the Application Form (included in this catalogue) and return it to the School together with the \$10 Application Fee. 2) All applicants must schedule an interview with a member of the Admissions Committee. Please call the School at 536-0383 for an appointment. 3) Where indicated, a portfolio of original artwork relevant to the course or courses for which the student has applied must be presented at the time of the personal interview. (No portfolio is required unless so indicated in the course description.) NOTE: Copies of photographs or pieces based on the work of others will not be considered valid portfolio material.

## REGISTRATION

Applicants will be registered in a course or courses following completion of all items listed under Admissions (above) and notification of acceptance by a member of the Admissions Committee. Students may register for courses anytime within 60 days of the beginning date of classes. Registrations from qualified students may be accepted during the first week of each semester for those courses not already filled.

## APPLICATION FEE

The Application Fee of \$10 applies to all students making initial application for Evening and Summer Division courses and is in addition to tuition charges. The Application Fee is non-refundable. Note that the Application Fee is paid only once; applicants who have paid this fee will be exempted from the Application Fee should they apply for courses in other semesters of the Evening or Summer Divisions.

## TUITION

Tuition rates for courses are indicated in the course descriptions. Please make all payments in the form of check or money order only, payable to The New England School of Art & Design.

## PAYMENT DEADLINE

The Payment Deadline is the Wednesday prior to the beginning of classes and students paying after this date will be subject to a \$10 Late Registration Fee. Students accepted after the Payment Deadline will be exempted from this provision, but in any event all students will be required to pay full tuition prior to their first class meeting.

## ENROLLMENT CONTRACT

All students will receive a copy of an Enrollment Contract appropriate to the Program for which they have been accepted. The Enrollment Contract specifies in detail all terms, conditions, requirements, and charges involved in enrollment at The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to sign the appropriate Enrollment Contract and return it to the School prior to entering classes.

## CREDITS/GRADES

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter "A" (academic) following the course code. In the case of academic courses (i.e. those with the letter "A" following the course code) a credit is defined as a total of 15 hours of class time. Students will be given a transcript of grades earned following the completion of each semester of the Evening or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Satisfactory), D (Poor), F (Failing). Letter grades carry numerical values of 4, 3, 2, 1, and 0 respectively. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

## WITHDRAWAL

Students may withdraw from any program or course at any time. Students wishing to withdraw must inform the School in writing of their intention to withdraw. Withdrawal will in all cases be dated from the last day of actual attendance by the student. However, failure to notify the School of withdrawal in writing within 15 days of the last actual attendance will make the student liable to an additional penalty charge of \$25 or 5% of the semester tuition, whichever is less. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Ma. 02116.*

## REFUNDS

All refunds are calculated on a semester basis (normally 15 weeks of classes for daytime programs; 8 or 10 weeks for Evening and Summer Divisions). Withdrawing students will receive refunds according to the following schedule within 30 days of the receipt of notice of withdrawal. This policy (as stated below) applies to all students in all programs and courses.

- 1) If withdrawal occurs within 3 days after signing the Enrollment Contract and/or making initial payment, all tuition monies paid by the student will be refunded.
- 2) If withdrawal occurs later than 3 days after signing the Enrollment Contract and/or making initial payment, but prior to the beginning of classes, the School will retain 15% of the semester tuition or \$100, WHICHEVER IS LESS.
- 3) If withdrawal occurs during the first week of classes, the School will retain 20% of the semester tuition.

4) If withdrawal occurs after one week of classes, but within the first 25% of the semester, the School will retain 30% of the semester tuition.

5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 60% of the Semester tuition.

6) If withdrawal occurs after 50% of the semester, there will be no refunds.

7) In the event of prolonged absence (i.e. 15 consecutive school days with no recorded attendance) with failure to notify the School in writing of withdrawal, it will be assumed the student has withdrawn as of the last day of actual attendance.

8) Refunds of the General Fee and any other fees applicable to the program or courses (except the Application Fees) will be calculated according to the schedule described above for tuition.

9) The Application Fees are non-refundable.

## EVENING DIVISION CALENDAR SPRING 1980

Registration Period: January 15 - March 4

Payment Deadline: February 27

Classes Begin: March 4, 5, 6

Classes End: May 6, 7, 8



# COURSE DESCRIPTIONS

## INTRODUCTION TO GRAPHIC DESIGN I

EGO2 (1 credit)

**Rolan DeLoach — Art Director, Elliott Advertising**

This course is designed to familiarize students with the various aspects of the graphic design field and the work of the professional graphic designer, and hopefully to inspire some to pursue a career in that field. The student will be introduced to the language and tools of the trade and field trips to suppliers, manufacturers, etc. will be arranged where possible. Included in the course will be an introduction to typography, the various methods of reproduction, layouts, comprehensives, and the different phases of design. The differences between studios and agencies will also be discussed and a field trip to each included. Those students interested more specifically in production processes should see *Basic Graphic Design Production Techniques* (EG42) elsewhere in this catalogue.

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## TYPOGRAPHY FOR THE DESIGNER

EG10 (1 credit)

**Mike Franklin — Art Director**

This course will develop a fresh and meaningful way for graphic designers to look at the variety of letterforms around them and understand the importance of good typography as the key to successful communication. The development of current typographic trends and technology will be traced through the historic origins of type and printing. Emphasis will be placed on the practical techniques for ordering type — selecting type, typeface, method of composition and understanding the difference between hot metal and photocomposition; judging typographic quality — relating character, interword and interline spacing to the intended use of the job; and the mechanics of copyfitting — verifying if the type style and size selected for a job will fit into a given area before it is typeset.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4

## LETTERFORMS

EG12 (1 credit)

**George Ferrar — Free-lance Graphic Designer and Associate of Pomegranate Press**

In this course letterforms will be treated as graphic symbols which can be used to present ideas with clarity and force. Students will first learn the vocabulary of calligraphy, type and composition. The course will then survey the evolution of alphabets in order to see how past applications of letterforms can help us to understand how they can be used today. A classroom gallery of printed pieces will allow students to compare the effects of various designs. In this way the student's eyes will be opened to the fine distinctions between types and to the textures that letters create when they are assembled together. Students will learn ways in which to work headings and illustrations into these textures while gaining practice in calligraphy and the rendering of type for specific purposes. In the latter portions of the course, assignments will be treated like actual jobs.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **BASIC CALLIGRAPHY & LETTERING**

EG20 (1 credit)

**Richard Merrill — Calligrapher/President, Richard Merrill & Co.**

This course will cover six styles of lettering: Roman, Uncial, Olde English, Chancery Cursive, Spencerian, and Bookhand. Particular emphasis will be given to the Chancery Cursive and Olde English. The use of different pens, inks, colors, and papers will be taught with a brief introduction to gilding and illuminating.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4

## **THE FINE ART OF ILLUSTRATION**

EG32 (1 credit)

**Bill Oakes — Freelance Illustrator**

Develop the art that speaks with authority. This course puts an emphasis on spontaneous expression, visual problem-solving and good drawing. Challenging assignments will professionalize the student's approach and portfolio. The main requirements for this course are enthusiasm and a strong drawing background. Drawing from models will be included. Please be sure to bring samples of your previous work in drawing to the first class meeting. Materials needed: newsprint pad 19" x 24", ebony pencils, black magic marker or any heavy black pencil; portfolio. *A portfolio demonstrating previous drawing background and ability is required for entry to this course.*

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## **INTRODUCTION TO FASHION ILLUSTRATION**

E110 (1 credit)

**Frank Raneo — Chairman, Department of Fashion Illustration**

This course is designed for those who wish to explore the world of fashion drawing in order that they may express their ideas with style and flair. A heavy emphasis will be placed on developing a practical, working knowledge of the human figure — its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g., cotton, wool, leather, etc.) and patterns commonly encountered. Where appropriate, illustration techniques for fashion related products and accessories such as jewelry, handbags, cosmetics and shoes will also be dealt with. The course will consider both male and female figures and most beginning work will be done in black and white. Basic materials needed are a layout pad (12" x 16" or larger), 2B and 4H pencils, erasers, and a ruler. *A portfolio demonstrating previous drawing background and ability is required for entry to this course.*

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## **BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES**

EG42 (1 credit)

**Wendell Arsenault — Senior Graphic Designer & Production Supervisor, Camp, Dresser & McKee, Inc.**

An introduction to the methods, tools, language and techniques used by the Graphic Designer to bring artwork to final printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitations imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4



## **BASIC BOOK DESIGN**

EG50 (1 credit)

### **Edith Allard — Designer, Designworks**

A course in beginning book design for graphic designers, editors, and others interested in the art of the book. No previous design background is required. The course will focus on the practical design of adult books. The following areas will be covered: basic typography; the manufacturing stages of producing a book; the purpose and history of book design; the elements of the physical book; and how to estimate the length of a book. The students will also execute several book design projects. Supplies required: a pica rule, a type gauge, a triangle, 2H or 4H pencils, red pencils, blue pencils, and pad of 14"x17" tracing paper, and the *Pocket Pal* (published by International Paper Co.).

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4

## **BASIC PHOTOGRAPHY**

EG60 (1.5 credits)

### **Linda White — Freelance Photographer**

An intense, in-depth introduction to the basics of camera use and control, and darkroom procedures for developing and printing photographs. Emphasis will be placed on learning by doing and the course will involve extensive use of the School darkroom. An appreciation of aesthetic considerations will be developed by critiques of student work and class discussions of the work of famous photographers. Students should have their own 35mm cameras and will be expected to provide their own film and printing paper. Darkroom facilities, chemicals, and equipment for processing are supplied by the School and are included in tuition cost. *Enrollment is limited to 12 persons.*

Two 3 hr. meetings per week for 8 weeks.  
\$175 tuition  
Tues. & Thurs. 6:00 to 9:00 p.m.  
Begins March 4

## **INTERMEDIATE PHOTOGRAPHY**

EG61 (1 credit)

### **Linda White — Free-lance Photographer**

A continuation of *Basic Photography* (EG60), this course will assist the student in learning about a variety of films, developers and printing papers, as well as camera and darkroom techniques for achieving specific results. The Zone System will be introduced as a language for discussing prints and also as a practical tool for using photographic materials. Student work will be discussed in the context of traditional and contemporary photography. *Completion of Basic Photography (EG60) or equivalent experience is a prerequisite for entry to this course.*

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **COMMERCIAL PHOTOGRAPHY FOR ARTISTS AND DESIGNERS**

EG70 (1 credit)

### **James Trefethen — Photographer, Hanover Studios**

The majority of artists and designers will, at some point in their careers, require the services of a commercial photographer. It is therefore desirable that they should have a working familiarity with the processes, tools and techniques of the commercial photographer in order that they can obtain the result they need. This course will explore the world of commercial photography through a hands-on approach to typical equipment and procedures. The use of 35mm, large format and medium format cameras will be explained and demonstrated. In addition, each student will set up and photograph both a typical fashion shot (using studio lights and live models) and a typical product shot. Class time will include critiques of student work and discussions of the work of successful commercial photographers. At least one class will be conducted in a professional studio. *Students will be expected to supply their own 35mm cameras and must have previous darkroom experience (i.e. developing and printing).* The School's darkroom facilities are available for use by all students in this course.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **BASIC EXPERIMENTAL DRAWING**

EB04 (1 credit)

**Carol Owen — Artist**

Basic Experimental Drawing is an introductory course which will emphasize drawing possibilities rather than limitations and is therefore especially suitable for students who lack confidence in their drawing ability or who have been frustrated in their previous attempts at drawing. The most important prerequisite for this course is the desire to learn, not prior experience in drawing. Exercises and assignments will range from drawing objects, rooms and people to working from photographs and the imagination. Areas of study will include shape, perspective, texture, form, color, light and composition. Demonstrations and critiques will be held regularly and a heavy emphasis will be placed on individual instruction. A basic goal of the course is the stimulation of the student's personal, creative, visual ideas and skills. Media to be used include charcoal, charcoal pencil, brush and ink, oil or chalk pastels, and watercolors.

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## **INTRODUCTION TO OIL PAINTING**

EB26 (1 credit)

**Ellen Stutman — MFA, Boston University**

This course will introduce students to the manipulation of oil paint, including both the mixing of colors and the application of paint to a surface. Various techniques will be covered, such as underpainting and the use of glazes, the palette knife, and the proper stretching and preparation of canvas will be included. Students will also learn to deal with basic problems of composition and expression.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4

## **INTRODUCTION TO WATERCOLOR PAINTING**

EB22 (1 credit)

**William Maynard — Chairman, Department of Fine Arts**

An introduction to painting with watercolors, this course will deal with proper use of materials, brush strokes, color mixing (beginning with a limited palette and working up to a full palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience with watercolors are also welcome to participate in this course. Such students will be encouraged to work on their own ideas with individual help from the instructor. Where appropriate, problems will be assigned to strengthen particular areas.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **INTRODUCTION TO DESIGN**

EB36 (1 credit)

**Marcia Karas — Artist**

*Introduction to Design* explores the organization of spatial elements on a two-dimensional surface, dealing with line, shape, space, light and shade, movement, texture, and color. Each element is studied separately and later combined with other elements to form an understanding of how space functions effectively. This understanding of and ability to deal with space is an essential prerequisite for the beginner who intends to develop into a professional designer, painter, or illustrator and this course is therefore strongly recommended for those with little or no prior art experience.

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## **COLOR: PRINCIPLES & TECHNIQUES**

EB30 (1 credit)

**Harry Bartnick — MFA, Syracuse University**

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium with which the student becomes involved. The course will answer the student's questions concerning this complex subject and hopefully instill a curiosity for further investigation when the course is over. Beginning with demonstrations in basic techniques in color application, lectures will cover the qualities of color and their logical organization. Color contrasts and relationships will be discussed with attention to general ideas of harmony and balance. The student's response through outside work is of primary importance and will be reviewed in terms of degree of student comprehension and involvement, as well as excellence in craft and presentation. To aid in the transition from theoretical knowledge to practical studio application, projects will touch on the designer's outlook and process as well as that of the easel painter. It is expected that, as the semester progresses, students will apply design and drawing skills gained in concurrent courses.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5



## **BASIC LIFE DRAWING CONCEPTS**

EB60 (1 credit)

**Ellen Stutman — MFA, Boston University**

An introductory course in drawing from the model which is designed to broaden the student's ideas and experiences of drawing. Two major objectives are the development of greater accuracy in drawing and an expansion of the range of drawing skills. Sensitivity to line and texture will be developed and students will learn to observe movement and gesture in the figure. Emphasis will also be placed on learning to judge proportions accurately. Shape, form, perspective and light will be studied with an emphasis on exaggeration and simplification as a means of developing effective compositions. Each class will have a different focal point and corresponding assignments. Demonstrations will be given by the instructor and the course will include the study of drawings by other artists. Media to be used will include charcoal, charcoal pencil, brush and ink, pastels and watercolors.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **METHODS AND MATERIALS**

EF32 (1 credit)

**Marcia Karas — Artist**

This course is designed to increase one's ability to deal creatively with a variety of technical problems of a contemporary nature and can be equally valuable to fine artists and commercial artists. The effective use of tools (brushes, pens, conte, pencils, drawing instruments, sponges, rags, etc.) will be demonstrated and explored, as will the use of a wide variety of materials (acrylics, watercolors, oils, inks, dyes, papers, boards, etc.). The course will encourage methods of working which can excite and enrich any artist's experience.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **INTRODUCTION TO INTERIOR DESIGN**

EE10 (1 credit)

**Al Columbro — Albert G. Columbro  
Interior Design**

An introduction to the concepts, tools and techniques of the professional Interior Designer. Through a series of lectures, discussions, and problems students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, lighting, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions; to lead them to plan space objectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer. Therefore the course will include drafting fundamentals, since this is the professional designer's primary means of presenting ideas clearly and accurately. Materials will cost approximately \$15.

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## **LIGHTING: THEORY, APPLICATION & DESIGN I**

EE14A (2 credits)

**Anne Robinson — Vice President, TLA  
Lighting Consultants, Inc.**

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art, and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## **BASIC DRAFTING**

EE40 (1 credit)

**John Gambell — Partner, Architects &  
Associated Designers**

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e., plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. Materials needed for this course will cost approximately \$40. A list of these materials and an explanation of their use will be given during the first class meeting.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4

## INTRODUCTION TO SPACE PLANNING

EE34 (1 credit)

**Joseph Chetwynd — Vice President,  
SLS Environetics**

Space Planning as we know it today began in the United States at the end of World War II. Prior to that time the task of planning and designing business space was pretty much left to anyone willing to take on the responsibility — from the vice president, to the office manager, to the senior secretary. In the 1940's, however, rapid changes in the nature and scope of American business, combined with technological advances such as air conditioning and new forms of lighting, made it clear that a new concept of office planning was necessary. Out of this need a new industry arose — Space Planning. Today Space Planners are looked to and relied on by builders, architects, realtors, corporations, institutions and government agencies. The Space Planner brings an interdisciplinary approach to the processes and techniques of design — all aimed at the optimum utilization of interior space and the creation of working environetics which will maximize the efficiency, productivity and comfort of individuals working in a given space. This course will introduce students to the major concepts, processes and methods used by the professional Space Planner. Areas of study will include: analyzing client needs; validating requests for space; setting standards; the space study; providing for future expansion; determining the work to be done. *Students registering for this course should be prepared to spend 10 to 15 hours a week on homework. Basic architectural drafting skills (floor plans, elevations) are a prerequisite for entry to this course.*

Ten 3 hr. meetings. \$115 tuition  
Thurs. 6:00 to 9:00 p.m.  
Begins March 6

## ARCHITECTURAL RENDERING I: FREEHAND DRAWING

EE44 (1 credit)

**Instructor to be announced**

This course is designed to introduce students of interior/environmental design to fundamental concepts, tools and techniques necessary for visualizing and presenting three-dimensional space. Although interior designers may, with sufficient experience, be adept at visualizing on the basis of plan and elevation, many clients have great difficulty translating such two-dimensional representations into what will eventually be the three-dimensional reality. Difficulties of this sort can lead to serious misconceptions which can detract from the designer's intent. Thus a vital tool for increasing the client's awareness and understanding of spatial concepts and designs (as well as saving time and money) is the ability of the designer to draw with speed and accuracy. *Architectural Rendering I* is a course directed toward developing a person's ability to draw with speed and accuracy in three dimensions as well as increasing one's own spatial awareness and sensitivity to space as architecture. This course, for the beginning student as well as for the advanced, requires no prior drawing experience. However, a heavy commitment in terms of homework is required as the key to success is perseverance, not "talent".

Ten 3 hr. meetings. \$115 tuition  
Wed. 6:00 to 9:00 p.m.  
Begins March 5

## ARCHITECTURAL RENDERING II: DESIGN DRAWING

EE45 (1 credit)

**Stephen Rich — Partner, Architects &  
Associated Designers**

A continuation of *Architectural Rendering I* (EE44) which will concentrate on developing the principles of design drawing. Heavy emphasis will be placed on trace overlays as this course will act primarily as a workshop and will strive to quickly produce a wide variety of design solutions through specific application of a complex graphic vocabulary. Specific areas of study include: commercial, residential and landscape design problems.

Ten 3 hr. meetings. \$115 tuition  
Tues. 6:00 to 9:00 p.m.  
Begins March 4



## **BASIC SILKSCREEN TECHNIQUES**

EF50 (1 credit)

**David Zaig — MFA, University of London**

Silkscreen is a highly adaptable medium which is especially suitable when reproductions are needed quickly and inexpensively. Basic Silkscreen Techniques is an in-depth introductory course which will familiarize students with a wide variety of silkscreen techniques appropriate for such diverse applications as posters, greeting cards and creative prints. The course will include an extensive exploration of photo-silkscreen techniques and will also deal with touche and glue, paper stencils, and cut film stencils. Emphasis will be placed on the practical application of these techniques and students will learn through the actual execution of their own designs in their own areas of interest. Basic materials (frame, silk, background) will be supplied for in-class use. Additional materials (ink, stencils, etc.) are the students responsibility.

Ten 3 hr. meetings. \$115 tuition

Thurs. 6:00 to 9:00 p.m.

Begins March 6

## **INTRODUCTION TO COLLAGRAPH PRINTING**

EF56 (1 credit)

**Mary Ann Wenniger — President, Wenniger Graphics**

This course will introduce students to the newest form of printmaking — the collagraph. The collagraph is a hand-inked print on paper, the impression being made by a glued assemblage of collage mounted on a firm base of masonite or cardboard. Since the "plate" can be made from found materials it allows for great flexibility of expression. No prior artistic experience is required. The course will focus on intaglio and relief inking and printing techniques available to the collagraph printer. For each class students will be expected to bring to class collagraph plates which are ready for printing. Classtime will be devoted primarily to printing on the etching press and instruction in platemaking and printing techniques. Instruction will be aided by films and artwork brought in from Wenniger Graphics. Also included will be etching inks (both water and oil based), color blending, multiplate printing, registration, viscosity printing, etc. The facts and fallacies of edition printing with all its pitfalls and misunderstandings will be discussed.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins March 4

## **KINESTHETIC AWARENESS**

EF84 (5 credit)

**Eleanor Lenke — MA, Adelphi University; Professional Actor and Director**

This course is designed to develop students' ability to respond to their environment with spontaneity, imagination and relevance in order that they may discover new approaches for problem solving. Through kinesthetic awareness students can learn to utilize their skills as artists to a greater extent. Assignments will include the use of drawing, painting, design and writing. These will be supplemented with exercises, improvisations and games which will assist students in training their senses and movements. Guest artists from the fields of music, theater, dance, magic and mime will be invited to perform and to share their insights as they relate to specific course objectives. Since the course is based largely on in-class experience it is vital that the students attend faithfully and participate actively.

Ten 2 hr. meetings. \$75 tuition

Thurs. 6:00 to 8:00 p.m.

Begins March 6

# THE NEW ENGLAND SCHOOL OF ART & DESIGN

## EVENING DIVISION APPLICATION FORM

Application fee of \$10 must accompany this form

Last Name	First Name	Middle Initial
Number and Street	City or Town	State
Zip Code	Telephone (Home)	Telephone (Business)
Birth Date	Date of High School Graduation	
Post-Secondary School(s) Attended	Credits Earned	
Have You Previously Attended NESA/D?	When	

**Please list below the course or courses for which you are applying**

Course Code	Course Title
Course Code	Course Title
Course Code	Course Title
Course Code	Course Title

**Reminder:** Applicants must follow the application procedure detailed elsewhere in this catalogue under the heading *Admissions*. Applicants will not be registered for courses until all required application procedures have been completed.

**Tuition:** Students may not attend classes until tuition has been paid in full. Students paying after the Payment Deadline (see *Calendar*) will be subject to a \$10 Late Registration Fee.

**Please return this application form to:** Director of Admissions, The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116

**For office use only:** \_\_\_\_\_

Application Received By	Date
Day and Time of Scheduled Appointment	Date Registered



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